

Dancing Star



Perez Prado... "KING of MAMBO" See pages 4 & 16.

THE PHONIES ARE AT IT AGAIN

Sensing a revival on an even larger scale of the schemes devised in the early thirties to exploit parents who could, with a bit of persuasion, see in a young daughter another 'Shirley Temple', members of the DANCE EDUCATORS OF AMERICA have again swung into action in order to bring to a halt certain practices which they charge are misleading and unethical.

At the DEA's quarterly meeting held at the Statler Hotel in New York City, it was charged that television had largely replaced the screen and radio as the basic means by which hundreds of parents today are being preyed upon by so-called 'talent scouts' with glib accounts of the many opportunities for fame and fortune via this new medium. The meeting was attended by delegates from twelve eastern states as well as Canada.

Today, a new gimmick has been introduced, which makes it easy for the parent unable to pay spot cash for a course of lessons necessary to prepare the youngster for the promised 'appearance' on TV. It's called the 'budget plan', and sometimes consists of the parents signing a contract which can be diverted into quick cash by the studio or scout by discounting it with a finance or a collection agency. A parent can be held to full payment of amount, regardless of whether the lessons contracted for are ever taken. Such practice is held unethical by the association.

Still another practice frowned upon is the TV program, bought and paid for by the talent scout or studio, which then advertises for and solicits students with the promises of TV appearances. It was pointed out that a child's ability or talent plays little or no part in this type of appearance; also, that the performers are actually paying for the privilege of helping to sell the 'sponsor's' product, namely, more dance lessons and they receive no remuneration in return.

It was reported that Better Business Bureaus, Chambers of Commerce and other civic organizations have been appealed to by parents for advice in many of these cases,

Dancing Star

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★ DANCING STAR ★

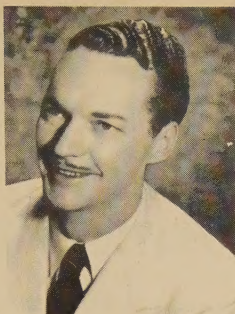
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-ADVERTISING RATES ON REQUEST-

Dance Lines

by
Gordon Keith



SOMETHING NEW'S BEING ADDED...

Beginning with the February issue of the DANCING STAR we will publish the first installment of a new monthly feature entitled 'DIARY of a CAREER GIRL.' This factual, day by day diary of an eighteen year-old dancer who is at present attending the Pasadena Playhouse, one of the country's top-flight theatrical schools, should be of interest to every embryo dancer and actress alike.

When the editors of the D S first learned of Patricia 'Peachie' Kane's plans to enroll at the Pasadena Playhouse, they asked her to keep an accurate, day by day account of the events that go into the making of a theatrical career.

Being personally acquainted with the modest Miss Kane, the editors weren't in the least surprised when she exclaimed:

'But I can't write! I wouldn't know what to say!'

To which we replied that we weren't interested in a literary masterpiece, just facts. We assured Peachie that if she put down in words her honest reactions regarding her studies, her happiness and her heartaches, that was all we asked. For it is our opinion that there are many aspiring young dancers and actresses alike who would be vitally interested in reading an intimate, behind-the-scenes account in the daily life of an actual person as she prepares for her theatrical career.

(Concluded on page 12)

TOPS IN TAPS

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Damaso Perez Prado is known as the King of the Mambo

Prado's New Mambo Is Sweeping the Americas

By Ralph J. Gleason

DAMASO PEREZ PRADO, a stocky Cuban pianist with the relaxed self-assurance of an adagio dancer or a champion athlete, has originated a new dance rhythm that is sweeping the Americas.

Senor Prado's invention is an exciting Latin beat which he calls "the mambo." Since 1948, when he first introduced it in Mexico City, it has made him the number-one band South of the Border, a star in Mexican motion pictures and one of the top RCA-Victor recording artists. It has also increased his income from \$50 to a rumored \$5000 per week.

In Mexico City, it is reported that people mob him so frequently when he appears in public that he now gets a police escort. At a dance in Los Angeles some 2000 people were turned away, unable to get into the ballroom where he was playing. When he appeared at Sweet's Ballroom in Oakland recently, a crowd of between 3000 and 4000 jammed the hall on a Sunday afternoon to get a glimpse of "El Rey Del Mambo."—King of the Mambo—as his fans call him.

Originally recorded by RCA-Victor for its International label for release in Central and South America, the Prado records sold so well that he has been added to the company's popular list alongside such stars as Dinah Shore, Dennis Day, and Ralph Flanagan. His records are claimed by his press agent to have sold more than 6,000,000 copies in the last two years.

THE MAMBO, Prado explained through an interpreter (he speaks no English) is merely Afro-Cuban rhythm with a dash of American swing. The basic beat is 4/4—a variation of the rumba with a heavy accent on the fourth beat. Over this, and playing a syncopated rhythm against it, Prado sets a big brass section—as many as five trumpets and one trombone—playing syncopated figures. All this is laced with guttural noises, shouts, grunts and exclamations by the leader who is, he says, a "collector of elemental cries—like sea gulls on the shore and the wind in the trees."

The first indication that anything as revolutionary as this was brewing "downstairs," as U. S. musicians term Mexico, came last year when several American band leaders returned from Mexican vacations and recorded versions of Prado's "El Mambo." Shortly thereafter the dance itself began to be popular in the States and is now taught at most dance studios.

The actual idea for the rhythm, Prado says, came to him in Havana, where he was pianist-arranger for some years with the Casino de la Playa orchestra. Four, five and sometimes six guitarists would play a sort of Cuban string instrument jam session and the resultant cross rhythms and syncopations gave Prado the idea for the mambo. He is a great admirer of Dizzy Gillespie and Stan Kenton and some of the dissonance and blaring brass effects of the latter are quite prominent in his music.

(Continued on page 16)

(Reprinted

from THIS WORLD by permission of the SAN FRANCISCO CHRONICLE)

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN

DANCE MASTERS of WISCONSIN

An all-star faculty presented a varied educational dance program at the Hotel Pfister in Milwaukee on Dec. 2, 1951. Faculty members included: Lois Martin, Tap; Valeria Wilson, Plastic Reflections; Grace Hansen, Ballroom Dancing; Joyce Lambrecht, Baton Tap; Leo Kehl, Terminology; Sylvester Smith, Acrobatic; and Ann Barzel, Ballet.

NATIONAL ASSOCIATION of DANCE and AFFILIATED ARTISTS, INC.

The 3rd annual Teachers' Work Shop (Chapter 7) will be held Jan. 20th at the California Club, in San Francisco. Faculty members will include: Nico Charisse, Ballet; Harry Cooper, Acrobatic; Walton Biggerstaff, Character; Glenn Shipley, Tap; Mme. Kathryn Etienne, Ballet; and Doris Marton, Children's Work.

DANCE MASTERS of MICHIGAN

The affiliate Club number 4, of the DMA, held their Fall Normal School Nov. 18th at the Fuller Hotel in Detroit. On the faculty were: Berenice Holmes, Ballet; Fran Scanlan, Tap; Florence Young, Ballroom; Enid Ricardeau, Acrobatic adagio; Floyd Zimmerman, Tap Terminology and Jack Bickle, Ballet. The day's work was followed by a banquet and installation of officers. Club number 4 was proud to have as their master of ceremonies, Mr. Phil Osterhouse, National President of the DMA.

The newly elected officers are: President, Florence S. Young; 1st V.P. Enid Ricardeau; 2nd V.P. Eddie Hanf; 3rd V.P. Theodore J. Smith; Past President, Floyd Zimmerman; Secretary, Chula Morrow; Treasurer, Joseph Berlin;

Directors are: Jimmie Hunt, Jane Caryl Muffat, Jack Bickle, Delegate Director, Lillian Joyce Wasson.

NEWS ITEM: Michigan members who studied dancing this past summer in Europe were: Sylvia Hamer, Virgiline Simmons, Marjorie Hassard, Jack Bickle and Eva McKeon. The first four mentioned are members of the Cecchetti Council of America. Mr. Bickle and Miss Simmons passed their teacher's examination with top honors. Both were made members of the Imperial Society of Teachers of Dancing in London, England.



Louis Da Pron, well-known Hollywood Motion Picture and Television dance director, offers tips on taps to dancers, Gloria Lightner, Yvonne Willent and Carolyn Arnold at the Dance Masters of California Convention. -A Bill Cogan Photo-

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TEACHERS and DANCERS in the NEWS

THIS COLUMN IS OPEN TO ALL TEACHERS AND DANCERS. If you have a newsy item send it in, we may be able to use it. Keep the news coming, but please keep your items short. (We reserve the right to edit all copy.)

NEW BALLETS FOR SHANKAR ENGAGEMENT

Two Hindu Ballets, 'Pramila Arjun' and 'The Great Renunciation' are to receive their American premieres during the engagement of Uday Shankar and his Hindu Ballet. S. Hurok is presenting them from December 25th through January 6th at the ANTA Playhouse.

'BANDS NEED VAUDEVILLE'

'You gotta give the people more than just music nowadays,' Lionel Hampton explained. 'They're spoiled by Television. You have to put on a show that is real good.'

The country's top money-making band leader ought to know. He came across this trick a few years back and it's been paying dividends ever since. Even in a slump season Hampton breaks records.

'...I just put on a four-hour show,' he stated. 'I have singers and dancers and acrobats and mimics and comedians and jugglers...the works.'

Of course he does some playing between the acts, but when the customers begin to get restless from just listening he gives them something to look at.

'They're used to TV,' he shrugged. 'They've learned to listen with their eyes. So a man's gotta keep up with the trend or he's dead.'

Although the Hampton band expenditures are rather staggering, the box office take is even more so.

'Vaudeville kept us going all through the bad years...'

DANCES WRONG DANCE...LOSES WIFE

In Boston a probate judge agreed with a wife that it is mental cruelty when the husband insists on dancing the Polka while the orchestra plays a Waltz.

In a divorce action the wife testified that her husband always embarrassed her.

'He always danced the Polka when the orchestra played a Waltz,' she told the judge. 'I told him this was corny, but he said he wanted to have a good time.'

She was granted a divorce on the grounds of mental cruelty.

DANCERS INTERNATIONAL BENEFIT SHOW...GREAT SUCCESS

More than 160 performers took part in a gala variety show sponsored by DANCERS INTERNATIONAL last month in Hollywood. Put on as a benefit for the continuance of Military Hospital shows, the review included all phases of theatrical entertainment. Guest stars of stage and screen contributed toward the show's success.

SCARCITY OF GOOD DANCERS WORRIES LES BROWN

'I'm amazed when I look over the dance floor,' Les Brown said. 'I would estimate that 80 percent of the dancers can't keep time. I have to look hard to find even fair dancers. Back in 1936 when I started with my college band I used to look out and see a whole floor of jitterbugs dancing with abandon. It was a gorgeous sight.'

(Cont'd on P. 10)

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Dancingly Yours,

Beatrice de Baltazar

CULTURE SCORES HIT

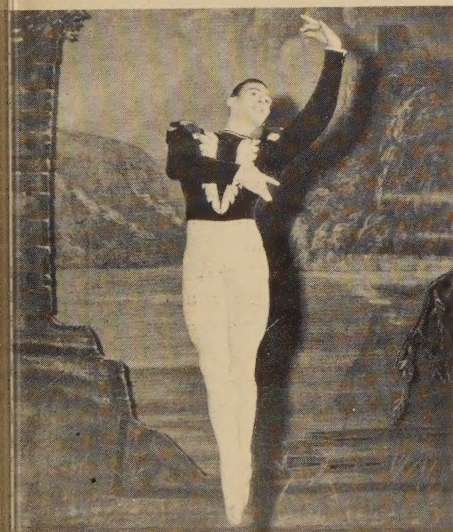
Culture scored a neat hit as BALLET THEATRE moved into the Biltmore Theatre this month (November) so silently that the layman knew nothing of its arrival. It was the second week before their houses were full to standing room only. This was accomplished simply by the news getting around regarding the skilled and sensational performances of the company. Ballet Theatre did not appear on the West Coast last season so the balletomane was waiting with much eagerness to see their fabulous repertoire.

Although the Biltmore is

neither the ideal setting nor the proper mounting for this company of highest technical calibre, those in the know are impressed by the fact that they are guided and guarded by three of the greatest nobles of the ballet world; Lucia Chase, Edward Caton, and Igor Youskevitch.

Youskevitch, this season, in his solo parts simply wrenched his audience right out of themselves, taking them into a world of pure spirit, and exhibiting to them an exhilaration and release that made them realize they were experiencing those fleeting moments of classical perfection that are cherished and remembered throughout

(Concluded on page 14)



IGOR YOUSKEVITCH, a subject of study and perfection, poses backstage at the Biltmore Theatre, Los Angeles, while Constantine snaps this photo exclusively for DANCING STAR....



ALONSO and YOUSKEVITCH take time out in their crowded dressing room to pose for the DANCING STAR...

-Photos by CONSTANTINE-

Dolly in On Television Dance

by Arthur Todd

(This is the second installment of a two-part article. Continued from the December issue.)

According to James Starbuck, 'Hair styles, hats, jewelry and shoes are all important details. Some things look well in black and white while others can look dreadful. Also, we can't repeat ourselves in costumes because we have to have a fresh new look each week.'

In video the dancers themselves also need to have special qualifications. Chiefly, they need to be versatile and readily adaptable to performing in a wide variety of styles because one week there may be a need for Mexican or jive dancing while the next may call for modern or balletic techniques. Secondly, the dancers need to be 'videogenic,' that is, photograph well. Most important of all Marc Breaux observes, 'Dancers have to be quicker in television than in any other medium and they must learn exactly and rapidly what they have to do.'

Though the video dancer's life is a hectic one, it does have its decided advantages. In the first place, the work is steadier and the pay is better. On Broadway, for instance, the chorus dancer's minimum is \$75.00 a week whereas the television ensemble dancer on a half-hour program draws down a minimum of \$117.50. There are even a few dancers currently in the field who manage to squeeze in the needed rehearsal time so that they can perform on two such programs a week. The video dancer also has none of the touring strains that ballet dancers are heir to, and most video performers can count on four or five free evenings a week for a normal

home life or additional study.

Settings also play an important supporting role to television dance. John Butler observes that, 'Sometimes the set can completely destroy what you had in mind originally.' Thus, the simpler the setting and the more uncluttered the background the more emphasis is focused on the dancers themselves. In the Fred Waring program Nadine Gae and Marc Breaux dance in front of a curved cyclorama. This is easy to light up and down without making shadows. Frank Westbrook's dancers on the Whiteman show can perform in a variety of areas of the one big set that is ingeniously designed each week by James McNaughton. And the Starbuck dancers go through their paces each week on the stage of the International Theatre.

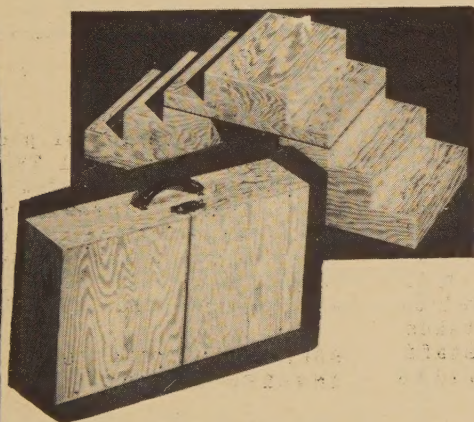
Technical tricks can and do play a legitimate part in video choreography. Dissolves, superimpositions and sharp angle changes can measurably dramatize a dance sequence and all these effects are fine if they don't become an end in themselves. Other interesting effects have been gained by inverting the camera lens so that the dancers can be made to appear as if they were dancing on their hands. And the use of a prismatic lens can produce up to thirty-two images of a solo figure. However, it is the choreographer's creative understanding of the television medium and not the use of tricks that has resulted in the advances that are being made in today's programs. Frank Westbrook says, 'You can use a diagonal line in a zigzag formation so that the space is cut and the viewer's eye is continually interested in lateral dimensions.' He adds, 'I compose all of my dances for the camera and I'm crazy about depth of perception. In working for three-dimensionality I often position a figure in the foreground and show the other figures in the background. First moving these background figures and then moving the camera back slowly from the positioned figure it is possible to give an added sense of space. This can also be done in many other ways. One of them is moving a figure out at the left while another moves in at the

(concluded on page 13)



A scene from the Jerome Robbins' ballet, 'The Small House of Uncle Thomas,' from 'The King and I.' This Rodgers and Hammerstein musical currently playing at the St. James Theatre in New York City is unique in that it is adopted from a true life story, 'Anna and the King of Siam.'

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More than 200 dance teachers attended the Selva & Sons Dance Concert in Steinway Hall on November 18th, in New York City. Such a success was this event that numerous requests have been received asking for a repeat performance. Left to right: Aennchen, Rose Selva, A.E. Twysden, James Selva, Jose Greco and Alexandra Danilova.-Photo by Stanley McDonald-

TEACHERS & DANCERS IN THE NEWS (Continued from page 6)

OPENS NEW STUDIO

Sunya Shurman, Director of the Shurman School of the Dance in N.Y. City, recently opened a school for children in Rockville Center, Long Island, N.Y. for those who can not travel to N.Y. City. Miss Shurman takes her top-flight teaching staff with her to her Rockville studio.

TEAM WORK, BALLROOM, THAT IS

Hal Harbers and Dale, students of William D'Albrow, San Francisco Exhibition Ballroom teacher, are now appearing at Timbo's 365 Club. Other dance teams currently studying with Mr. D'Albrow are: Spencer and Jinaye, Fran and Ronnie Mier (the latter team recently

completed a series of pictures for the Standard Oil TV debut in October, 1952. A few former well known D'Albrow protégés are: Marge Champion, Fred and Susan Barry, Jimmy and Beverly Parpee, Blair and Dean, Wynters and Angeline and the Talbots.

DOLIN TAKES OVER FOR INJURED MARKOVA

During the Festival Ballet tour in England recently, Alicia Markova turned her ankle and was unable to dance 'The Dying Swan.' There being no available ballerina to replace her, Anton Dolin, co-founder with Miss Markova of the Festival Ballet of England, went on in her place, complete with tutu. He performed her role on toes, a feat generally executed only by ballerinas.

LO HATTIE LEAVES HARRY OWENS

After ten years with Harry Owens and his Royal Hawaiians, Hattie has severed connections with the organization. Hattie, with her husband, Frank Olson, will go on tour with her own troupe.

NEW MOVIE TO FEATURE DANCING RATHER THAN PLOT

Producer, Arthur Freed, plans to break away from the usual conventional story plot in his next film 'Invitation to a Dance,' which will star Gene Kelly. The film will feature dancing rather than the story. The success of 'An American in Paris' is said to have encouraged Freed to make this change.



'This is John's idea. All our friends were getting their own sets...attendance began dropping off.'

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Ballroom Patter

by David Storm

EJ. NOTE:

David Storm is on a three-month leave of absence. His column will be resumed upon his return. For Ballroom articles see pages 4 and 16.

es with our Champions...

I hope something can be arranged as I think this might be the means of bringing our two countries closer together

Yours faithfully,
Mickey Powell

DANCING AS AN ART, WE MAY BE SURE, CANNOT DIE OUT, BUT WILL ALWAYS BE UNDERGOING A REBIRTH.

-Havelock Ellis-

BALLROOM CHAMPS COMING TO AMERICA

In a recent letter directed to DANCERS INTERNATIONAL the president of the AUSTRALIAN DANCING SOCIETY wrote in part:

... 'We are making a trip to England and the Continent in 1952 to contest Dancing Test Matches against England, Austria Switzerland, Denmark and combined European Challenges.

Most of our Australian couples are travelling on the Ontrano, leaving 23rd February 1952, but the present Australian Ballroom Champions, Mr. Jack Bosley and Miss Joyce Morris and myself will be travelling to England by plane via America.

We will be staying in America for about two or three weeks and thought we may be able to come to some arrangement with dancing Exhibitions or Challenge-

DANCE LINES

(Continued from page 3)

Many diaries have been published *after* their subject has attained success, but few, if any, publications are willing to stick their necks out beforehand. However, the DANCING STAR being an *informal* publication, and its editors somewhat on the brash side, not only relish the publishing of of an *unknown's* diary, but wish to go even further and make the prediction that before many winters the name of Miss Kane will be inscribed across marquee and screen alike.

The first installments received of 'Diary of a Career Girl' have been most gratifying. The diary is filled with warmth and understanding. As Peachie's daily life unfolds before the readers of the DANCING STAR we hope that the lessons learned and the mistakes made by her will serve as a guide to others who aspire to a career in the theatre.

While these daily happenings in 'Diary of a Career Girl' may never be spectacular, they will be forthright and sincere, as well as interesting and enlightening...

The editors of the DANCING STAR sincerely trust that you, our readers, will enjoy each ensuing chapter.... Won't you please take time out and write us your own reactions to this new feature?

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OLLY IN ON DANCE

(continued from page 8)

light, meanwhile moving a central figure forward or backward.'

Television choreography also becomes very creative when it is carried beyond the bounds of traditional theatre dancing. John Butler has been particularly imaginative in this respect and has even taken his dancers out on location, accompanied by television trucks and broadcasting equipment. One of his dances started at Forty-Fifth Street and Broadway and ended on the rooftops adjacent to the Hudson Theatre where the cameras followed a dramatic pick-pocket chase. The music for this was played out into the street on a loud-speaker system. Another dance was set at Coney Island at the crowded Steeplechase while a third, projected for early fall, will be made at Coney Island when it is closed up and deserted. On the other hand, Nadine Gae and Marc Chabaux concentrate on simplicity in their dances and they seem aware, as Kelly and Astaire are in films, of the value of concentrating on one or two figures at one range. In consequence, the camera can come in so close that no nuance or totality of movement is lost and their dances come into the living room with an air of intimacy that it seems as if they are dancing just for you.

The increased use of kinescopes is one of the factors that is bringing dance motion picture films into television. One of the advantages of this is that motion picture films will be clearer and sharper. Also, these can employ special effects such as slow or fast motion that is not technically possible on regular television because here the visual and audio recordings must be simultaneous.

Something different in the way of television dance films is due early this fall when the March of Time offers a series of twenty-six ballet films that have been produced in France by Jean Benoit-Lévy, who is best known for the film *Ballerina*. All of the ballets in this series will have original choreography and music, though some will be based on traditional themes. Each of these half-hour programs will contain two eleven-minute dance episodes with the balance of the time given over to a narrative

explanation. Among the most promising of these will be the four programs (consisting of eight ballets) that will feature dancer-choreographer Jeanine Charrat, who played the young dancer in *Ballerina*. And Jean-Louis Barrault, remembered especially in America for his film *Children of Paradise*, will create two pantomimes for another program. One can only hope that if this French venture is a success, the March of Time will not overlook the great array of native American talent that is available for similar projects. Dancers like Martha Graham, Charles Weidman, Ruth St. Denis, Ted Shawn and Pearl Primus have enough works in their repertoires to do a series of video film programs.



'Tessie is reviving an old dance number she calls the 'Jersey Bounce'.

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DANCINGLY YOURS

(Continued from page 7)

a lifetime. According to comments overheard during intermission the impact of his elevation actually made the onlooker seem to walk on air.

Alonzo carried an atmosphere of spontaneity and vivid immediacy at all times, delighting her followers with her fabulous extension and easy turns. In her varied range of roles she proves her mastery of her art in all its forms.

In one performance of LA FILLE MAL GARDEE, Edward Caton approached his work with a fresh eagerness, backed by his knowledge of the traditional, charming the audience to the point of stopping the show.

Jean Babilee is a brisk and highly emancipated dancer. His wife, Nathalie Philippart works with him beautifully, however, when she holds the stage alone she does not project to the audience.

Ruth Ann Koesun, Paula Lloyd, Eric Braun, and John Kriza were all in great form.

One must note the profound understanding and love for ballet in the outstanding conducting by Joseph Levine, especially in Caprichos, where he played the piano part of Bela Bartok's music. This in itself was positively thrilling!

Backstage at different times we saw Jeanmaire from Ballet de Paris, awfully Holly-wood looking for just one season here. Gene Kelly, thrilled about Youskevitch's skill, came back to tell him so; and the grand lady, Joan Crawford, trying to fit in the tiny costume of queen. She had intended to appear closing night in Princess Aurora, but couldn't close the zipper on the costume which was made for an eighty-five pounder.

The company closed here among bouquets of flowers piled high backstage; lines of autograph seekers; laughter and tears of those lined up on the

street outside the stage door.

ADDED NOTES:

Mary Ellen Moylan, who appeared with Ballet Theatre on its opening night, was forced out of the remaining performances, due to a torn ligament. She appeared the first night here in Queen of the Willis in Act 2, of Giselle, and as Princess Aurora and did a grand job in the Rose adagio.

Jeanine Charrat is coming from Paris to join the Ballet Russe in their appearance here. Deannielian will return to the company in January.

Frederick Franklin claims it is his last season with the Ballet Russe, that he will join Mia Slavenska next season.

I understand from very inside sources that Novak is more relaxed and sure of her position in the company, and that it shows in her work. Her notices are getting very good.

Mrs. L. E. Behymer, head of the famed Behymer Office, retires at the conclusion of the Ballet Russe run here in Los Angeles. It is truly a tribute to great artists the world over, for Mr. Behymer was dearly beloved by them all.

-CURTAIN-

SENIA SOLOMONOFF

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(PEREZ PRADO, cont'd from p.4)

PRADO was born in Matanzas, Cuba, 29 years ago, the son of a newspaper man and a school teacher. He studied music there and in Havana and rapidly became known in the Cuban capital as an excellent arranger and pianist.

To see El Rey Del Mambo leading his orchestra in one of his compositions such as "Broadway Mambo," which he wrote after a visit to New York and into which he put such "noises of nature" as taxi horns and police whistles, is an experience. He dresses in a white starched shirt with a wing collar, four-in-hand tie, a cream colored suit, with shoulders as wide as Sid Luckman's—the coat draping down to the trousers and the trousers draping down to suede shoes. He wears a mustache and a small goatee (supposedly in honor of Dizzy Gillespie's similar hirsute adornment) and his hands flash with rings, wristlets, and watchbands.

He frequently does a sort of dance to his own music, rotating his shoulders and kicking at points of emphasis. His singing usually consists simply of a repetition of vowels shouted into the microphone and answered by the audience and the band. Like this: "O—EEE—AAAAY."

As to how he happened to call it mambo, you'll have to wait until he comes back to the Bay Area and I can ask him again. Prado started to explain it but Guadalupe Carlos, the promoter who was acting as interpreter, was called away. It sounded very impressive but I speak no Spanish.

PEREZ PRADO...

An Informal Interview

By BARBARA HENSON

Inasmuch as the editor of the DANCING STAR had scheduled a reprint of an article on the Mambo King, Perez Prado, for this issue, I thought it might not be amiss to approach the maestro with a few pertinent questions of my own.

Although I have a fair command of shorthand, my knowledge of Spanish is strictly limited to an occasional *si si*. For this reason, when I found myself standing before the great Prado, there was a moment of strained silence when all I could do was smile. Motioning me to a chair, Prado hailed one of the boys in the band (Roy Sierra) who acted as interpreter between the maestro and myself. The first thing I wanted to know was just what the Mambo King thought might be done to stimulate a greater interest in ballroom dancing throughout the country.

"I believe that the dance hall operators should make an effort to see that the dancing public gets the type of band and music it wants. And then there should be an all-out advertising campaign to let the public know that the band is going to be in town. Too many times this point is sadly neglected, and the dance hall operator wonders why he has no business. If you have something to sell the public you should let them know about it--don't keep it a secret.

To the query as to whether the young or old are the main supporters of Latin American dancing, Prado said:

"In ballroom dancing there is no age."

As one might presume, today's most requested dance from the Prado organization is the Mambo.

"Perhaps this is because the Mambo is new and has received so much national publicity," Prado said.

As to what his favorite type

(Continued on Page 17)

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(IN INFORMAL INTERVIEW)

Continued from page 16

dance is, he would not say, other than:

'I like all types of dances and rhythms. I have no favorites.'

When I inquired as to why such a beautiful dance as the Tango has not become very popular he said:

'The rhythm of the Tango, to most North Americans is very strange.'

Although the Perez Prado band does not include the Tango as part of their repertoire of dance pieces, the maestro did say that he personally enjoys the Tango.

'It is too bad,' he added, 'that the Tango has never been properly exploited in this country. It could be very popular.'

Regarding today's \$64 question as to whether or not Television has helped or harmed the ballroom business, Prado had this to say:

'Television is a great advancement to the entertainment world at large. For people who love to dance, it will not keep them out of the dance halls. If anything, TV has actually created a greater interest in social as well as professional dancing.'

As to whether large or small cities are inhabited with the most enthusiastic dance fans, Perez Prado claims there is no difference.

Having heard that Easterners are generally considered better ballroom dancers than Westerners, I put the question bluntly to theambo King.

'You will find good and bad dancers where ever you go. Each city has its top dancers, whether East or West.'

The maestro, himself, volunteered the following:

'If only the non-dancers knew the real joy that all dance lovers experience, they too would crowd the ballrooms from New York to California.'

Regarding his pet peeves in the ballroom business, Prado smiled and said:

'The public has been very kind to me...so I have nothing to get peeved about.'

At this point Mr. Prado asked

(Concluded on page 18)

DANCE TEACHERS...

The pertinent information contained in the article, 'YOU OWE IT TO YOUR CHILD', should be read by the parents of every student and potential student of your school...

'YOU OWE IT TO YOUR CHILD' is a helpful means of orienting those enrolling in your school for the first time.

This brief, enlightening article answers such every day questions as:

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"What will dancing do for my child?"

"Should I let him discontinue his dancing lessons if he doesn't want to practice?"

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(AN INFORMAL INTERVIEW)
Cont'd from page 17)

It's a Fact!

Gaetan Vestris, an Italian who lived in the early seventeen hundreds, studied dancing under Dupre at the Royal Academy in Paris. Later he became a soloist and a composer of ballets. He was also dancing master to Louis XIV.

When he grew old, his son, **Auguste**, replaced him. Of his son he said, 'Auguste is a better dancer than I am, for he had Gaetan Vestris as a father, an advantage which nature denied to me.'

Despite his endless conceit, Gaetan Vestris was known as the best male dancer Europe ever produced. Nor did he keep the knowledge of his greatness to himself. For he used to say that his century had only produced three great men: himself, **Frederic II**, and **Voltaire**.

The first swing contest was held in New York's Imperial Theatre in 1936. For three hours seventeen orchestras gave out with swing music. And in 1938, while swing and sweet were still vying for popularity **Benny Goodman** gave a concert at Carnegie Hall in an effort to establish swing's right to be considered serious American music.

In 1925 a Charleston marathon was held at the Roseland Ballroom in New York City which lasted 22½ gruelling hours. The winner was a 23 year old father.

to be excused as he was due to conduct the orchestra in one of his special Mambo arrangements. However, I had one final question, which to me at least, was an important one. I knew if I didn't ask it then, I might never get another opportunity. So, while **Perez Prado** stood up to arrange his crutches (A recent accident, in which one of the professional dancers in his unit was killed when a bus in which they were travelling crashed into a bridge abutment, necessitated his use of crutches.) I managed to ask the question which had actually prompted my interview with the Mambo King in the first place.

'Mr. Prado,' I said, standing beside him, 'I believe there are a great many people who would like to know the meaning of the word 'Mambo' and just how you came to give the dance that name.' Prado explained:

'In Cuba, the word 'Mambo' is an expression of slang. It means that things are 'not so hot,' 'not so hep.' I could just as well have named it something else...but I didn't. And that is all the meaning there is to it....'

-CURTAIN-

BREEZE-ING THROUGH NEW YORK....

City Center Ballet opened to a large audience which gave it a warm welcome on their return to New York.

Leroy Thayer, secretary of the Dance Masters of America, opened another dance studio in Cumberland, Mass.

Walter Terry, dance critic for N.Y. Herald Tribune, lectured for the Ballet Club at Carnegie Hall, November 18th, 1951.

Ursula-Melita, one of the best known teachers of ballet on the outskirts of Philadelphia, is preparing a large Ballet Festival at her studio in Overbrook, Penna. for the Christmas holidays. (Concluded on P. 19)

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BREEZE-ING THROUGH NEW YORK
(Continued from page 18)

Moir Shearer breezed through New York on her way to California for the leading role in the Hans Christian Anderson film.

Katherine D. O'Gorman, one of the officials of the Boston Dance Teachers' Club in Boston, Mass., made a hurried trip to New York.

Jacqueline Lehman recently opened a new studio known as the Dance Players and which is especially for children in Long Island.

-SENIA SOLOMONOFF-

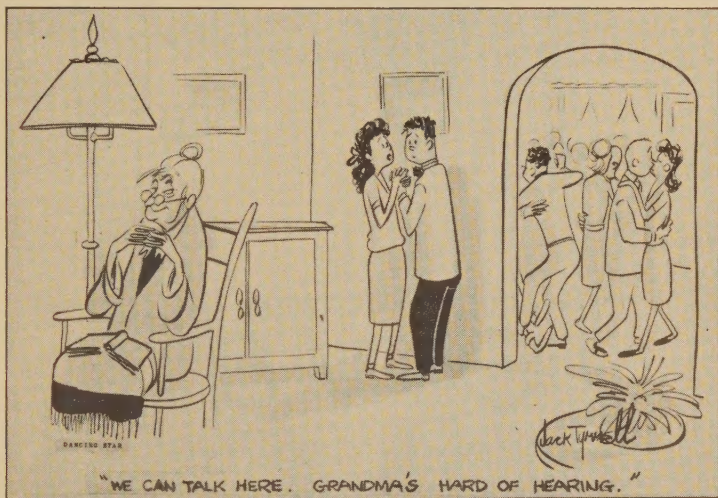
THE PHONIES ARE AT IT AGAIN
(Continued from page 2)

only to be informed that little or could be done.

Officials of the DEA were authorized by the members to take whatever steps are necessary to curb the practices which have been declared unethical by legitimate

COVER STORY

The stars dance. Montgomery Clift and Elizabeth Taylor do a romantic Ballroom scene in George Stevens' 'A Place in the Sun' for Paramount. It's Monty's first modern dance on the screen.



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